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Bekker's text with Schott's translation. In 1836, at Milan, there was published an Italian translation in two volumes by Guiseppe Compagnoni, of certain portions of the *Bibliothèque*.

Concluding Dr. Martini's painstaking and valuable volume are 8 photo-gravures exemplifying the MSS.

I have received from Professor A. Elter, of Bonn, the gratifying news that he has been at work for some time on a new text-edition of the *Bibliothèque*. Owing to the great length and difficulties of the task, however, some years probably must yet elapse before its appearance.

LA RUE VAN HOOK

COLUMBIA UNIVERSITY

Der Trug des Nektanebos; Wandlungen eines Novellenstoffs. Von OTTO WEINREICH. Leipzig und Berlin: B. G. Teubner, 1911. Pp. x+164.

Das Märchen von Amor und Psyche bei Apuleius. Von R. REITZENSTEIN. Antrittsrede an der Universität Freiburg, gehalten am 22. Juni, 1911. Leipzig und Berlin: B. G. Teubner, 1912. Pp. 92.

These two essays are studies of Hellenistic *Novellen* and agree in finding oriental myths as the nucleus of the Greek narratives. Weinreich discriminates the Egyptian and Greek elements in the story of Nektanebos in the Alexander-romance: the basis is a *ἱερὸς λόγος*, about which gather mythological ideas and pertinent features of the Alexander-legend. Indian parallels are possibly due to the influence of the Hellenistic story, but he leaves open the possibility of spontaneous generation. He follows the same theme through other legends of those who *nomine divorum thalamos iniere pudicos*—the legend of Mundus and Paulina, of Tyrannos, of Skamandros and Kallirhoe, and the *Historia de Judaea filiam pro Messia pariente*. The free use of the motives of such stories is traced through the Middle Ages and the Renaissance into modern literature. The oriental use of the formula results usually in a fantastic romance; the occidental examples, on the contrary, are strongly realistic; the common element of both is hardly more than the formula.

Reitzenstein finds evidence, in the magical recipe known as "the sword of Dardanus," that elements of Apuleius' story, which many scholars have regarded as a blending of *Märchen* and allegory, were united in an oriental myth. These elements are Eros as boy and winged serpent, the magic palace, Psyche tortured by Eros and Aphrodite, Psyche and Eros united in love. The oriental myth, as myth, had already acquired features of the *Märchen*; in the myth, perhaps cosmogonical, Eros and Psyche were divinities; there may have been symbolism, but there was no allegory; Psyche is not the soul but an oriental deity translated as Psyche by Greek interpreters.

Reitzenstein's essay consists of an academic discourse followed by notes elaborating important points in his address. The notes enlarge upon the relation of Apuleius to Sisenna, and of Sisenna to Aristides, reinterpret the difficult proemium of the *Metamorphoses*, incidentally attempt to clarify the meanings of *fabula* and *historia*, and offer a new interpretation of Posidippus' epigram (A.P. XII, 98). Throughout the discourse and the notes the discussion of the theories of Jahn and Friedländer, the treatment of myth and *Märchen*, lead to significant generalizations. Although in details the author's characteristic ingenuity is often apparent, the new application of the magical formula and the deductions seem valid.

HENRY W. PRESCOTT

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Homer in der Neuzeit von Dante bis Goethe. Italien, Frankreich, England, Deutschland. Von GEORG FINSLER. Pp. xiii+530. Leipzig: B. G. Teubner, 1912. M. 12.

Professor Finsler's book is an outgrowth of the *Homer* which he wrote for the series "Aus deutschen Lesebüchern" in 1908. It is a supplement to the final chapter of that work on *Die Homerkritik*. But the supplement has expanded into an independent contribution to the important branch of comparative literature represented by such books as Zielinski's *Cicero*, Reinhardstöttner's *Plautus*, Süss's *Aristophanes und die Nachwelt*, and Kerlin's *Theocritus*. These cross-section books, as they may be called, follow the history and influence of one of the great classic authors through the Middle Ages, the Renaissance, and the modern literature of France, England, Germany, and Italy. The multiplication of such monographs is a pre-condition of anything that deserves the name of comparative literature and their production is facilitated with the appearance of each additional work of the kind, as well as by the existence of such convenient compendiums as Sandys' *History of Classical Scholarship* and Saintsbury's *History of Criticism*. The book before us is an excellent specimen of its class. Professor Finsler, as readers of his *Homer* and his *Platon und die aristotelische Poetik* are aware, is measurably free from the faults which French and English tradition attributes to the typical German savant. He eschews Hegelian abstraction, mixed metaphor, and what De Quincey styles the omnibus type of sentence. He tells a readable story in logically constructed paragraphs and clean-cut sentences of moderate length, and though he has, I regret to say, a theory of the composition of the *Iliad*, he does not obtrude it upon the reader, or seek to support it by perpetual point-making.

He has worked at a distance from large libraries, and the self-imposed limitation, "from Dante to Goethe," excludes from his purview the most